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Version of attached file:

Accepted Version

Peer-review status of attached file:

Peer-reviewed

Citation for published item:

Wiles, Michael A. and Kokotsaki, Dimitra (2021) 'A phenomenographic approach to understanding some Taiwanese music teachers' experiences of creativity in the classroom.', Musicae Scientiae., 25 (1). pp. 111-139.

Further information on publisher's website:

https://doi.org/10.1177/1029864919852137

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A phenomenographic approach to understanding Taiwanese music teachers' experiences of creativity in the classroom

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Abstract

This study examines what creativity means to a group of Taiwanese music teachers, and how it relates to their classroom experiences and teaching practices. The research followed a qualitative, interpretative approach. Interviews were used to gather data and were analysed according to phenomenographic principles. Analysis of the interviews indicated that two main approaches were taken by teachers regarding their experiences of creativity: a product-focused, and a process-focused approach. In the product-focused approach, creativity was defined from the outside according to externally imposed factors, frames of reference, and motivating forces. In the process-focused approach, creativity was defined from the inside, from the point of view of the individual involved, and in which personal agency, inclusion, and collaboration were valued.

The approach taken by teachers towards creativity also showed a relationship to how music education was perceived. Teachers who had a product-focused approach to creativity saw music education in terms of content, while those who were process-focused had a meaning-oriented view of music education that valued the experience of students over the content that was taught. Similarly, a correspondence was found between how creativity was perceived and the nature of classroom interactions that varied between teacher-centred and learner-centred.

Introduction

Since the beginning of the twenty-first century, the economic benefits perceived to be gained from a creative workforce has led many governments from around the world to adopt and actively pursue creativity in their education policies (Shaheen, 2010). Within the East Asian region, China, Hong Kong, Singapore, and Taiwan are actively legislating or urging the adoption of creativity education policies explicitly for the economic benefits that these may afford (Hui & Lau, 2010)[1].

The drive for creativity in Taiwanese schools began at the turn of the twenty-first century with the implementation of the new *Grade 1-9 Curriculum* (Minsistry of Education [MOE], 1998). The development of creativity was identified as one of ten curriculum goals and a core competence that all students should possess. During the period of the new curriculum implementation (2001 – 2004), the publication of the *White Paper on Creative Education* (MOE, 2003) further demonstrated the Taiwanese government's commitment to promoting and enhancing creativity at a national level. Initiated by the Advisory Office of the Ministry of Education, the White Paper was the product of a ten-month collaborative research project which studied creative education both at home and abroad (MOE, 2003).

The White Paper laid out the steps necessary for the implementation of creativity education. Goals and principles were provided to guide this process. In support of the principles, the White Paper presented a comprehensive list of strategies that were recommended for the implementation of creative education[2]. Yet, despite the inclusion of goals and principles in the White Paper and the curricular requirement of the *Grade 1-9 Curriculum* that teachers implement creativity, neither provides a clear definition of what

[1] Economic benefits identified by Hui and Lau in government policy documents include gains through science and technology innovation (China), increased competiveness in the knowledge era and economy (Taiwan), advancement through socio-economic and technical development (Singapore) and expansion of the local and international markets for creative industries and organizations (Hong Kong).

[2] Implementation strategies appear under four headings: (a) Invigorating Structure and Ecology, (b) Reviving Administrative Infrastructure, (c) Strengthening School Management, and (d) Enriching Curriculum and Instruction. These are further divided and expounded. For example, four subheadings are presented within the Curriculum and Instruction section: (a) Specify creative thinking as one of our educational goals and incorporate this into educational curriculum at all levels, (b) Design creativity-based curriculum and instruction and develop materials for fostering creative and innovative capacities, (c) Incorporate and encourage the cultivation of creativity into the teaching of every field of knowledge, and (d) Provide guidance and counselling for "neglected and/or less motivated" students to develop their creative potential (MOE, 2003, pp. 10-15).

exactly creativity education is, and how it can be put into practice in the classroom (Chiu, 2010).

While Taiwanese educational policy has prioritized creativity within the rhetoric of the economy and individual empowerment (MOE, 2003), this does not necessarily mean that teachers share this vision or interpret creativity in the same manner. Teachers, as 'gatekeepers', play a key role in defining student creativity (Csikszentmihalyi & Wolfe, 2000), and their views of creativity can be linked to their preferred ways of teaching and their underlying value systems (Fryer, 1996; Fryer & Collings, 1991). This has certain implications in the context of Taiwan and indeed throughout East Asia where the model of creativity being promoted is based largely on a Western conceptualization, but where creativity may not necessarily be understood in the same way, or 'be seen as having a universal relevance and value' (Craft, 2003, p. 124).

Research focus and rationale for study

In Taiwan at the beginning of the new century, music education was still based on a curriculum of tightly prescribed standards that were soon to be transformed by the implementation of the new *Grade 1-9 Curriculum* (Lai, 2006). The introduction of creative education (MOE, 2003, 2006) further added to Taiwanese music teachers' evolving professional context and the way they viewed their own teaching practices. Although there have been efforts to broaden the scope of music education in Taiwan in terms of different types of music, at present, the focus is predominantly on the Western classical music tradition, largely due to the influence of music teachers' educational backgrounds and preferences (Ho & Law, 2006). For example, in an increasingly globalized world, studying overseas at tertiary level is a prized objective that many Taiwanese music students choose to undertake (Wang & Ho, 2014).

One might, therefore, expect Taiwanese music teachers to respond to a global concept of music education and creativity. However, this is not necessarily the case. The philosophy of Confucianism has had a considerable influence on the way music is perceived within Taiwan and other East Asian societies. With an emphasis on ethics rather than aesthetics, music in China was historically employed to encourage moderation in behaviour and social harmony

(S. Cook, 1995; Thrasher, 1981). Not surprisingly, its effects have been felt in Chinese music education, which still 'adheres to the discipline of moral education as a way of encouraging people to conform to more virtuous living' (Ho, 2003, p. 158). Even though it has been recognized that these values might clash with the goals of curriculum reform (Ho, 2013), research that examines music education and creativity from a local perspective remains a neglected area.

In Taiwan, creativity research has been driven by practical goals, with the 'majority of research ... [focusing] on how to stimulate creativity in school or business organizations rather than investigating the nature of creativity or people's views of creativity' (Niu, 2006, p. 390). In comparison to the relatively large amount of research investigating teachers' views of creativity undertaken elsewhere (for a review, see Andiliou & Murphy, 2010), there are very few studies that have been published in English that have originated from Taiwan. Recently, some research has emerged that takes an interest in how Taiwanese teachers understand and conceptualize creativity in a variety of subject areas, including early years education (Chien & Hui, 2010), drama (Lin, 2012), and science (Liu & Lin, 2014).

All three of these studies have found teachers to hold a range of conceptions and misconceptions about the nature of creativity as a general construct, and also in relation to their subject area. For example, children's innate ability was perceived to be an influential factor in determining creative performance (Chien & Hui, 2010; Lin, 2012). In the study conducted by Liu and Lin (2014), teachers were found to have incomplete and imprecise understandings of creativity, citing the importance of divergent thinking and problem solving, but overlooking convergent thinking and problem finding as components of the creative process. Researchers from the above-mentioned studies suggested that further training and support was needed for teachers to successfully implement creativity education in their classrooms. In spite of the importance of these findings and the practical implications for professional development, at present, there are no studies published in English that we know of that have specifically examined how Taiwanese school music teachers interpret and implement creativity in their classroom environment.

In view of the scarcity of related research in Taiwan, the primary aim of this study is to create new knowledge in this area by investigating Taiwanese music teachers' experiences and understanding of creativity in the classroom environment. The objective is to examine

teachers' understanding of creativity, and how it relates to their classroom experiences and teaching practice rather than looking for causal links.

Types of creativity and musical creativity

Despite the many varied and differing views on creativity, two main concepts have emerged over the past several decades – typically one that portrays creativity as something rare and extraordinary, the other that describes it as an ordinary, everyday occurrence that all people are capable of expressing to a greater or lesser degree. The two types of creativity have been termed in a variety of ways: *primary* and *secondary* (Ghiselin, 1963), *special talent* and *self-actualizing* (Maslow, 1968), *traditional* and *new* (Elliott, 1971), *eminent* and *everyday* (Nicholls, 1972; Richards, 1993), *major* and *minor* (Mumford & Gustafson, 1988), *extraordinary* and *ordinary* (Ripple, 1989), *Big C* and *little c* (Craft, 2001; Gardner, 1993), *historical* and *psychological* (Boden, 2004), *elite* and *democratic* (National Advisory Committee on Creative and Cultural Education [NACCCE], 1999).

The concept of musical creativity has been dominated by the Romantic view and its close association with the arts (Burnard, 2012b). With origins that can be traced back to the late eighteenth century, it is from this version that musical creativity is still widely regarded as a singular, individually oriented activity, based on innate talent or a rare and exceptional gift (Burnard, 2012a; Leman, 1999). The elevation of the ideology of the solitary, independent composer, coupled with changes in the roles of performer and listener, has resulted in a view of musical creativity that has been described as a 'hierarchy of value', and can be found in contemporary music education's composing, performing, and listening model (N. Cook, 2000). The implications of this on how we think about musical creativity are considerable, particularly in the way creativity in music education is conceived. While it is said that traditional beliefs regarding musical talent have to a large extent disappeared among music educators (Humphreys, 2006), there still remain elements of the traditional concept of creativity in the form of commonly held beliefs and myths that continue to linger in educational institutions and the subtexts of music books (Burnard, 2012a).

Creativity in education: Western and Eastern perspectives

From a Western perspective, creativity is seen as unproblematic: 'Creativity is good for the economy, good for the individual, good for society, and good for education' (Jeffrey & Craft, 2001, p. 11). Research in education emanating from English speaking countries has framed the concept of creativity in terms of its ubiquity and democratic nature, as an everyday attribute that is accessible to all (Craft, 2001; National Advisory Committee on Creative and Cultural Education [NACCCE], 1999; Spendlove & Wyse, 2008). In an early discussion of teacher creativity, Woods (1990) brought to the fore the role of the teacher as a catalyst at the centre of creative activities in the classroom involving innovation, ownership, control, and relevance. Further empirical research by Woods and Jeffrey during the 1990s helped further extend an understanding of teacher creativity and its interconnectedness with creative learning (Woods, 1995; Woods & Jeffrey, 1996).

From an Eastern perspective, the aforementioned view of creativity in education might present certain challenges. By far the largest body of research has adopted a universal approach to creativity, one that has been criticized for its 'culture-blind' Western perspective, and one that neglects the effect of cultural influences on creative behaviour (A. K. Ng, 2003). Lubart (1999) makes the distinction between Western and Eastern conceptions of creativity, noting that whereas the Western view focuses on innovation and observable products, the Eastern conception of creativity is more oriented toward a 'state of personal fulfilment... [and] reinterpretation of traditional ideas' (p. 340). In part, this may be as a result of a differing construal of the self, where the Western view is oriented toward independence, while the Eastern leans toward harmonious interdependence as part of a larger social unit, thus influencing and determining an individual's experience of certain phenomena (Markus & Kitayama, 1991). Furthermore, it has been argued that culture shapes the way that creativity is perceived within a domain, how the domain is understood in that culture, and how cultural approaches to learning and teaching might determine the level of novelty that is deemed acceptable (Akuno, 2000-2001; Li, 1997; Li & Gardner, 1993; Matsunobu, 2011; Niu & Sternberg, 2006; Trimillos, 1989).

Creativity in Mainland China, Japan, Korea, Taiwan, Singapore, and Hong Kong is said to be influenced by the Confucian ideology which permeates these societies (Niu, 2012). The characteristics of those societies, also known as Confucian Heritage Cultures (CHC), are

typified as being tightly organized, collectivist, hierarchical, with an emphasis on social order, a negative view of conflict, and concerned with saving face and gaining social approval (A. K. Ng, 2001). Not surprisingly, the characteristics of creativity, as seen from a Western perspective, have been found to be in opposition to CHC values (Kim, 2009). This holds several implications for creativity in education in CHC societies, not least because there seems to exist a paradox in promoting creativity, in that while it is actively encouraged as a curricular goal, teachers dislike the personality traits and behaviours associated with creative students (A. K. Ng, 2004).

However, Watkins and Biggs (2001) have also shown that conditions that might be seen as detrimental to learning in the Western context do not have the same negative effect in Chinese culture, where students often outperform their Western counterparts academically. But while Chinese students' high level of academic attainment is widely recognized, their disposition towards creativity would appear to be lower. In research conducted by Niu and Sternberg (2003), Chinese students were found to be comparatively less creative than co-participating Asian American and non-Asian American students. Niu and Sternberg provided three factors that might be responsible for this disparity; social values, school pedagogical practices, and the negative effects of educational testing systems. For example, in Chinese culture, social conformity is encouraged over creative freedom, pedagogical practices emphasize basic knowledge and analytical skills over creative expression, and educational testing that is vital in determining an individual's college entrance and future career prospects provides less incentive for the cultivation of creativity (Niu & Sternberg, 2003).

Pedagogy in Chinese societies is based on teachers' expectations of students acquiring knowledge and delivering expected answers (K.-M. Cheng, 2011), and when creative education is implemented, tensions and dilemmas surface in the classroom. As reported by Cheng (2010) in a Hong Kong-based study of primary school teachers, significant factors contributing to the tensions and dilemmas that teachers faced were balancing traditional education with creativity education, making pedagogical choices, and accepting students' original thinking.

Furthermore, a study of teachers from England and China showed the professional dilemmas confronting the Chinese teachers in their efforts to implement and foster creative thinking in their pupils (Martin, Craft, & Tillema, 2002). Findings showed that, despite the

adoption of constructivist approaches in the classroom, the Chinese teachers' fundamental beliefs in didactic teaching methods remained the same or became even more pronounced. Elsewhere, a case study conducted in two Taiwanese elementary schools highlighted teachers' misconceptions and ambivalence to promoting creativity education (Lin, 2012). In this study, participating teachers viewed creativity education as an existential threat to traditional pedagogical values, such as promoting potential meaningless outcomes, lessening the role of the teacher and leading to disrespect for authority and traditional wisdom (Lin, 2012). Lin's study and that of Martin et al. both serve to highlight the complexity of introducing creativity education into environments whose educational goals and philosophies might be significantly different from those where the concept emanated.

Creativity in the Music Classroom

Creativity in the music classroom has been addressed principally in studies that have investigated the areas of composing and improvisation. Typical of these is the body of research that has reported music teachers' understanding of children's composing activities (e.g. Berkley, 2001; Berkley, 2004; Dogani, 2004). From these studies emerges a picture of not only of how composing is conceived by teachers, but also roles that are adopted, and the pedagogical practices that are employed. For example, in Berkley's (2001) study, some teachers believed that composing was not a form of knowing, considering it to take time away from acquiring valued formal musical knowledge and skills. Conversely for other teachers, composing was valued as a way of learning about music and expressing creative freedom.

In the East Asian music classroom context, some studies undertaken in Hong Kong (Leung, 2000; F. Y.-F. Ng & Morris, 1998; Wong, 2005) serve to illustrate how music teachers in the region attempt to reconcile creativity education with their views and beliefs about school music and the pressures exerted by the broader educational context. For example, Wong's (2005) comparative study of Canadian and Hong Kong music educators showed that, despite having similar training and preferences for Western classical music, the respondents' underlying beliefs about the purpose of music varied considerably between both locations. Respondents from Hong Kong believed that the purpose of music education was to transmit

knowledge and nurture character development, while those from Canada believed its purpose was to provide enjoyment and to develop children's creativity through playful learning and the processes of discovery. Further differences were evident in the teacher-centred and the learner-centred approaches to teaching employed by Hong Kong and Canadian respondents respectively, in which the achievement of curricular goals was sought in the former and musical activities that reflected students' personal interests were emphasized in the latter.

The study by Ng and Morris (1998) showed participating music teachers to prefer a music curriculum oriented to listening and the transmission of knowledge. Contextual factors including large class sizes, classroom management issues, available resources, school context, and the culture of assessment were reported as influential factors for this situation. Despite acknowledging its importance, creativity was given low priority by teachers. Creativity was believed by many to be inimical to the expository style of teaching that was prevalent. In these instances, creativity was viewed as time-consuming play lacking clear instructional goals, or counter to the authoritarian pedagogical role preferred by teachers. The picture portrayed in these studies might be construed as indicative of a mismatch between creativity education and the more general knowledge-based educational values and goals pursued in the East Asia region.

However, such a negative outlook may overshadow more nuanced approaches and practices when investigating creativity in the context of East Asia. Although the acquisition of foundational knowledge is considered a precursor of creativity in Chinese classrooms (Vong, 2008), there have also been reported hybrid forms of creativity in Japanese and Chinese preschools in which Eastern cultural practices of mastery, repetition, and collective endeavour, are combined with Western notions of democratic education (Tobin, Hayashi, & Zhang, 2011). Conversely, it has been conjectured that creativity can be found through imitation and repetition in musical activities such as the Suzuki violin method, in which creativity is perceived as an inner experience, a form of self-cultivation and personal fulfilment rather than the creation of something new or original (Matsunobu, 2011).

Music teachers' thinking about creativity

Only a handful of studies have examined directly pre-service (Crow, 2008; Kokotsaki, 2011, 2012) and in-service music teachers' conceptualizations of creativity (Odena, Plummeridge, & Welch, 2005; Zbainos & Anastasopoulou, 2012). In particular, Kokotsaki (2012) found that pre-service primary teachers who had more limited conceptions were inclined to view creativity as dependent on the ability of the child rather than on the teacher's skill and expertise to foster creativity in the classroom. They focused on the product or the outcome of creativity rather than the cognitive aspects of the creative process. Further, some viewed creativity simply as 'fun' or unstructured activities in which the child's involvement or effort was the underlying rationale.

Crow (2008) found in his longitudinal UK study of pre-service secondary music teachers' conceptions of musical creativity that musical creativity was associated with little-c creativity (Craft, 2001) with a focus on self-expression and the development of life skills. Similarly, in a study with more experienced secondary school music teachers by Odena et al. (2005), it was reported that the music teachers viewed creativity from an inclusive, little-c perspective. According to participants, creative pupils displayed certain enabling personality traits, learning styles that identified them as either adaptors or innovators and were influenced by their home background. Personality traits included students' cognitive agility, adaptability, and their capacity to work hard.

Last but not least, in a study of how Greek in-service music teachers conceptualize creativity (Zbainos & Anastasopoulou, 2012), creativity was believed to be an innate characteristic that could not be promoted in all students. Participants had difficulty in identifying creative and non-creative situations and further, omitted composition when asked to report incidents of creativity in their teaching practice. Finally, when asked to provide criteria they used for the assessment of creativity in their classrooms, many participants referred to social skills and behaviours such as eagerness, effort, and cooperation as indicative of creative behaviour.

What becomes apparent from these studies is the degree to which the various conceptualizations of creativity are shaped by the lifeworlds of the respondents. The

experience of becoming a teacher is markedly different from having years of experience within the classroom. For example, respondents in Kokotsaki's studies (2011, 2012) of pre-service teachers not surprisingly showed how limited some of their conceptions of creativity were when compared to the experienced teachers who took part in Odena et al.'s (2005) investigation. This seemed to be most obvious with the primary school pre-service teachers (Kokotsaki, 2012), almost a third of whom had no prior musical training. Crow's (2008) longitudinal investigation showed the influence that teaching experience has in changing conceptions, while Zbainos and Anastasopoulou (2012) showed how an educational system and lack of resources can impact on the ways teachers think about and interact with creativity in music education.

The idea that the concept of creativity is socially constructed suggests that it is situated in place, time, and in communities of practice. In these communities, the values, ideals, and practices inherent to them also become part of the transactional process of experiencing and understanding creativity. For teachers, this means that the way they think about creativity must be related at least in part to the way they think about their subject area and their own pedagogical practice.

Methodology

The present study aimed to shed light on the following research questions:

- How do Taiwanese music teachers experience and understand creativity in the classroom?
- What factors shape Taiwanese music teachers' experiences and understanding of creativity in the classroom?

Interviewing was chosen as the most appropriate method of data collection in order to shed light on the teachers' experiences and understanding of creativity in the classroom in line with the phenomenographic research approach (Marton, 1994). Following a purposive snowball sampling strategy (Patton, 1990), twenty general school music teachers from central Taiwan were identified and contacted as follows: two local music teachers known to the researcher were initially able to provide contact details of several other music teachers in the area. With the assistance and mediation of a Taiwanese family member, these and subsequently recommended teachers were contacted by telephone. All twenty agreed to participate in the study.

The participants in the pilot study were 3 female teachers aged between 30 and 50 years old, and whose professional teaching experience ranged from 9 to 15 years. There were 17 participants in the main study. Of these, 14 were female and 3 were male. This is representative of the demographics of music teachers in Taiwan (MOE, 2015 - 2016). The participants' age ranged from the early twenties to late fifties, and their professional teaching experience from 2 to 21 years. All teachers held bachelor's degrees in music or music education. Ten teachers held Masters level degrees and one teacher was the holder of a doctorate degree. All participating teachers were in full-time employment, and all were native Chinese language speakers. Participants' biographical profiles can be found in Appendix A.

Interview design

The design of the interview guide was based on a model suggested by Åkerlind (2005) according to which a cycle of three questions of increasing focus and specificity is used, similar to that of the funnel-shaped interview described by Kvale and Brinkmann (2009) and the questioning strategies recommended by Entwistle (1997). The three themes in this study were related to teachers' experiences and understanding of creativity and focused on (a) aspects of musical creativity in the classroom, (b) assessment of musical creativity, and (c) teaching for musical creativity.

The first and third themes were intended to reveal how creativity is framed by the teacher's choice of learning activities (Dogani, 2004), and the possible effect of teaching style on the development of musical creativity of children (Koutsoupidou, 2008). In addition, it was felt that an important aspect of musical creativity in education was not being addressed, that of the assessment of musical creativity. It was therefore considered necessary to include an assessment-focused theme, particularly in consideration of recent studies which have indicated a relationship between music teachers' experiences and understanding of creativity and their methods of assessment (Burnard, Fautley, & Savage, 2010; Craft, Cremin, Burnard, & Chappell, 2007; Zbainos & Anastasopoulou, 2012). Each theme comprised three questions – a contextual question and two primary questions. In addition, a tenth question was included to give participants the opportunity to add any further information that might not have been addressed in the interview up to that point. The final version of the interview guide is presented in Appendix B.

The first three interviews were conducted as pilot research, to test and refine questions, and to ensure that the final interview guide adhered to a series of planned sequences that introduced the phenomenon and avoid any further ad hoc inputs by the researcher (Bowden, 2005). The pilot interviews, although intended primarily as an exploratory exercise to assess the suitability of the interview questions, also served a secondary purpose of practising interviewing with the assistance of an interpreter. In consultation with the interpreter, the aim of the present study was to capture the meaning of what was spoken in Chinese by the participants, rather than just offering a literal account. The interpreter was

encouraged to communicate the participants' responses using the third person, indirect speech, as a means of identifying her role as a co-producer of knowledge (Temple & Edwards, 2002) within the research process (Edwards, 1998). With the assistance of the interpreter, interviews were undertaken in the form of a dialogue between the researcher and participants (Marton, 1994). An empathetic listening style was assumed so as to listen for meanings and understandings, and care was taken to set aside any presuppositions or judgements made by the researcher or interpreter that may have arisen during the interviews (Ashworth & Lucas, 2000).

Interview recordings were subsequently transcribed by the interpreter to create a written account of both languages (English and Chinese). Following this, the Chinese language segments of interview transcripts were translated into English by a professional translator, a component of the research process that aimed to increase the accuracy and trustworthiness of data (Esposito, 2001; Squires, 2009).

In order to achieve trustworthiness in the present study, a sample text of one of the interviews translated by the professional translator was assessed for accuracy by an additional independent translator. The sample translation was considered to be accurate and capture the meaning of what had been said. Thereafter, the professionally translated transcripts of the participants' responses were compared to the English language translations made by the interpreter during the interviews. Differences in translation that were encountered were discussed with the interpreter in order to better understand the inconsistencies in interpretation (Temple, 1997). Where necessary, adjustments were made to the professionally translated transcripts which would be used for analysis.

Data Analysis

Phenomenography was chosen as a useful method for the analysis of the data. The emphasis that phenomenographic inquiry places on the way in which people relate to a phenomenon rather than on the phenomenon itself, and the subsequent potential for results generated to improve professional practice (Sandberg, 2000; Yates, Partridge, & Bruce, 2012), make this research approach particularly suited for the present study.

Characteristic to phenomenography is the second-order perspective it takes, and in doing so it shifts the focus from direct descriptions of various aspects of the world (a first-order perspective), to 'describing people's experience of various aspects of the world' (Marton, 1981, p. 171). Accordingly, the research explores Taiwanese music teachers' descriptions of their experiences and understanding of musical creativity, rather than presenting our own empirical depictions of and perspectives on musical creativity (Hasselgren & Beach, 1997).

Marton and Booth (1997) depict a way of experiencing as comprising two main components: the referential aspect (the particular meanings of the object conceptualized), and the structural aspect (the features that have been discerned and focused on). The structural aspect, in turn, comprises two separate elements, the external and internal horizons, in which the external horizon represents the delimitation or fringe of the experience in relation to its context or background, and the internal horizon, the relationship of the component parts of that experience (Marton & Booth, 1997).

The internal and external horizons have been explained as the degrees of a figure-ground relationship – those concepts in the foreground which are figural, thematised, or explicit, alongside those which recede into the background and remain unthematised, and tacit (Marton, 2000). This relationship has also been described in terms of the focal components of people's attention, in contrast to the outer limits of their perceptual boundary, beyond which people are unable to see (Bruce, 2003).

A schematic diagram of the anatomy of a 'way of experiencing something' can be seen in the figure presented below:

Please insert Figure 1 somewhere here

For the present study we drew on aspects of the approach to analysis advocated by Marton (1986, 1994) and Marton and Booth (1997) to provide a basic framework which comprised of three stages:

- The identification and selection of relevant data;

- Sorting data into 'pools of meaning' based on similarities and differences within individuals and at a collective level;
- Establishing the critical attributes of each data group and distinguishing features between groups to define categories of description.

After an iterative process of sorting and resorting data, a stable set of categories was established that satisfied Marton and Booth's (1997) three criteria, namely that each category should be distinct in the way the phenomenon was experienced, there existed a logical relationship between categories and each category should be able to demonstrate 'the critical variation in the data'. At this point, we searched for ways to show how the relationship between categories could be structured and depicted graphically in the final outcome space. As in the process of constituting the categories, several representations were investigated before arriving at one that showed most explicitly the logical structure of the phenomenon.

Validity and Reliability

To ensure the validity and reliability of the research, the approach suggested by Kvale and Brinkmann (2009) was adopted in which issues of reliability and validity are built into the research design and process in the form of seven stages rather than being applied post hoc to the final product (Morse, Barrett, Mayan, Olson, & Spiers, 2002). The stages of thematising, designing, interviewing, transcribing, analysing, validating and reporting, were all carefully considered a priori to the design and commencement of the research process.

Ethical considerations

The study was conducted according to the code of conduct prescribed by the University of Durham and the British Educational Research Association's *Ethical Guidelines for Educational Research* (2011). Approval for the study was granted by the School of Education Ethics Committee. All participants were informed of the nature of the research both verbally and through a written participant information sheet that was provided to the participants in Chinese prior to the interviews. Issues of anonymity, confidentiality, possible withdrawal

from the study, and use of data were particularly addressed and discussed with participants. Special consideration was given to the association between the researcher, the context of the study and the participants. Although resident in Taiwan for more than a decade, the 'outsiderness' of the researcher conducting the interviews (a UK national, music conservatory educated) was recognized. In addition, differing perspectives, socio-cultural factors, and frameworks of understanding were openly acknowledged and addressed with sensitivity and integrity (Katyal & King, 2011).

Findings

The findings of the study are presented in two sections which are outlined as follows. In section 1, a set of categories is reported showing the different ways teachers experienced creativity in the classroom. This is followed by a summary of each category. In section 2, the outcome space is presented. In this section, a description of how the outcome space was constituted is provided before leading to a final graphic representation of the qualitatively different ways teachers experienced and understood creativity.

Categories of description

Teachers were found to experience creativity in four qualitatively different ways, each having a distinct point of focus. Categories 3 and 4 were subdivided to show how some teachers described their own pedagogical creativity as opposed to their students' creativity even though the main focus of the experience remained the same. These are listed below as categories of description:

1. Curriculum focused experience
2. Talent focused experience
3. Knowledge focused experience
    a. Teaching creatively (making teaching effective)
    b. Personal style

4. Dialogic focused experience
    a. Teaching creatively (making learning meaningful)
    b. A way of learning

In the category summaries that follow, each begins with sample quotations that are representative and characteristic of how creativity was experienced. At the end of each quotation, the participant number appears in bold typeface and the transcript page number is indicated in parenthesis. Thereafter, a brief description of each category is provided. Each category summary concludes with the presentation of an analytical framework of the phenomenon. The analytical framework comprises two aspects: a referential aspect pertaining to the core meaning the phenomenon held for teachers, and a structural aspect in which some features of the phenomenon are in focus and others recede to the background or margin of the experience. The referential aspect or core meaning is that which makes each category distinct from the others. The structural aspect comprises two features, an internal horizon, and an external horizon. The internal horizon refers to the component parts which comprise the experience, while the external horizon refers to how the phenomenon has been delimited from its context.

Category 1 – Curriculum focused experience

In category 1, creativity was experienced as an aspect of the curriculum, specifically a topic in a textbook.

> *Last semester the textbook mentioned about advertising songs and I asked the students to complete a project. This project is to ask the students to either change the melody or the lyrics of the advertising songs. Then they are to write it down on a piece of paper.* ***16****(2)*

Teachers instructed students according to the steps laid out in the textbook, with students following these instructions to complete the creative activities. Those activities experienced and described by the teachers invariably involved students adapting or rearranging a predetermined song, typically their school song, in terms of melody, rhythm, genre or lyrics.

Although the intention of the activities was to promote student creativity, teachers focused mostly on achieving the implementation of the content of the lesson rather than on the creative outcome.

In category 1, the external horizon is delimited from its context as something that occurs only on specific occasions or at specific times. The meaning or referential aspect of creativity is confined to the topic in the school textbook. The internal horizon is the content of the textbook and the instructions contained therein. Figure 2 shows the analytical framework for this experience of creativity.

Please insert Figure 2 somewhere here

Category 2 – Talent focused experience

In category 2, creativity was experienced as the trait of a musically talented individual. In the course of their teaching, teachers were able to identify or discover talented students who possessed creative abilities from listening to their musical compositions and performances. The creative individual was in the foreground of the teachers' awareness:

> *Some students are born with a lot of creativity […] and I think this strongly relates to their family background.* ***7****(4)*

As in category 1, teachers worked within the constraints of the curriculum, but their focus was not the topic of creativity as it appeared in the curriculum or textbook, but on students who were able to demonstrate their creative potential. Teachers held the view that creativity was a trait possessed by only a minority of musically gifted students, and one which comprised several characteristics, including personality, musical ability, talent, and intelligence. In this regard, it should be noted that creativity and musical giftedness were often conflated by these teachers.

In this category, the external horizon of creativity is delimited from the context as specific students who were musically talented. The referential aspect denotes creativity as an attribute of these talented students. The internal horizon comprises the identification and

recognition of talented students through their creative output of their performances and musical compositions. Figure 3 shows the analytical framework for this conception of creativity.

Please insert Figure 3 somewhere here

Category 3a – Knowledge focused experience (Teaching creatively)

In category 3, teachers associated creativity with the manipulation of knowledge, its transmission, acquisition, and application. An association was made between knowledge mastery, expertise, and creativity. In category 3a, teachers focused on how knowledge could be effectively transmitted using creative ways to make teaching effective:

> *If a teacher wants to do creative teaching, the teacher will be looking for ways to design this particular creative curriculum; but if a teacher doesn't want to, […] they will only be teaching from the textbook.* ***11****(6)*

> *I play games with them [students] to let them understand what a complex rhythm is.* ***7****(2)*

In category 3a, the focus of awareness shifted from the creativity of students to that of the teachers. Teachers used imaginative teaching approaches and strategies either to help students understand and accomplish difficult musical concepts and skills or to maintain interest in tasks and activities that they believed students would otherwise find boring and/or repetitive. Although students might have responded creatively when undertaking these tasks and activities, this was not a factor considered by their teachers.

In this category, the referential aspect refers to the creative approach to teaching which made instruction effective. The external horizon is delimited from its context as specific teachers who wanted to adopt an alternative approach to teaching. The internal horizon comprises how knowledge was transmitted by employing innovative and imaginative instructional approaches. Figure 4 shows the analytical framework for this conception of creativity.

Please insert Figure 4 somewhere here

Category 3b – Knowledge focused experience (Personal style)

In category 3b, creativity was experienced as the ability to express a personal style in a musical composition or performance through the application of knowledge. Teachers believed that creativity was possible only after a basic foundation of knowledge and skills had been acquired. Once acquired, knowledge and skills could be applied to produce musical compositions or performances that expressed a personal style or voice:

> *You must have technique to develop creativity, which means it does not work if you only have creativity but not the technique. I think creativity is built on certain basics. In order to develop creativity, it depends on how good the level of mastery is.* ***3****(1)*

Category 3b bears some similarity to category 2 in that the focus of teachers is on the creativity of the individual. However, in this category creativity is perceived not as a trait possessed by a minority of talented individuals, but as a possibility for all those who have acquired the requisite knowledge. A shift has occurred in which the product of creativity has come to the foreground of the teachers' awareness rather than the attributes of the individual creative student. The relationship between knowledge and creativity is the second factor that distinguishes these two categories. In category 2, knowledge is taken for granted in talented students, their creativity being accounted for by their special abilities. However, in category 3b, the nexus between knowledge and creativity is recognized. Knowledge is acquired through a sequence of learning which begins with basic foundational knowledge. Students who devote enough time and effort to attain sufficient knowledge and skill will be able to control and shape performances or compositions according to their own creative intentions at some point in the future.

In this category, the external horizon is delimited from its context as specific students with sufficient knowledge. The referential aspect refers to the ability to demonstrate a personal style in a musical composition or performance. The internal horizon comprises how knowledge could be applied to produce a musical composition or performance that demonstrated a personal style. Figure 5 shows the analytical framework for this conception of creativity.

Please insert Figure 5 somewhere here

Category 4a – Dialogic focused experience (Teaching creatively)

In category 4, the experience of creativity was a dialogic one. Dialogic experience refers to the shared meaning-making and collaborative participation of teachers and students in the process of creativity and learning. This experience contrasts sharply with the solitary nature of creativity found in previous categories. However, as with category 3, creativity was experienced as that of the teacher as well as students. In category 4a, creativity was experienced as teaching creatively to engage and motivate students with learning that was meaningful and relevant to their daily lives. To achieve this, teachers moved beyond the traditional notion of music education by adopting a way of teaching that embraced new ideas and things:

> *I think the more traditional classes that we used to take are that… we played recorder in class, singing or some vocal practice. But in fact, children will see some Nanta Show [popular Korean show] or that sort of percussion music from the culture that they've been exposed to these days… And what I think is that when children are introduced to something new they may get more excited to have music lessons, and like these sorts of classes where we have the entire class together… it is for them to be more independent, and it's different from playing recorder* ***2****(2)*

As in category 3a, creativity was seen as teaching creatively, yet although it shares many structural similarities with the former, this conception differs in that its focus is on students and the cultivation of their interest and appreciation of music, rather than on their acquisition of musical knowledge. For teachers in this category, music education in the traditional sense was viewed as potentially uninspiring and irrelevant to their students' daily lives and musical preferences. The teachers knew that their students cared about music and they themselves valued music for its diversity and multi-faceted nature. These teachers wanted their lessons to be interesting and meaningful for their students. They wanted their

students to enjoy learning, and develop a lifelong interest and love of music. In category 4a, the external horizon is delimited from its context as a new way of teaching. The referential aspect refers to the creative approach adopted by teachers with the intention of making learning meaningful. The internal horizon comprises the innovative and imaginative approaches teachers adopted to be able to teach creatively. Figure 6 shows the analytical framework for this conception of creativity.

Please insert Figure 6 somewhere here

Category 4b – Dialogic focused experience (A way of learning)

In category 4b, creativity was experienced as a way of learning in which students were able to generate and express new ideas through a process of exploration and discovery.

> *I think creativity is essential for music. For me, it is a process or development of creating and producing new things and ideas.* ***9****(1)*

> *You will need to find your own answer and the teacher won't tell you. After doing your own research and expressing your own opinions, you will have a different understanding of the knowledge you were first taught.* ***3****(5)*

In category 4b, creativity was considered to be an integral part of the learning process. Teachers provided tasks and activities which required students to work independently. Although many of the tasks had been designed with the individual student in mind, teachers' descriptions frequently referred to the collaborative nature of their students' work. Students worked with each other independently of teachers to create compositions, musical arrangements, and personal interpretations of pieces of music. While similar examples can be found in all previous categories, dissimilarities existed in the meaning that the activities held for the teachers. In this category, the focus was on the process and development of students' work. Students' imagination and curiosity were profiled and were regarded as essential components of creativity.

In category 4b, the external horizon is delimited from its context as a new way of learning. The referential aspect refers to the process of learning in which new ideas and things were generated and expressed. In the internal horizon, teachers focus on their students' agency, generative thinking, and active participation in open-ended activities. Figure 7 shows the analytical framework for this conception of creativity.

Please insert Figure 7 somewhere here

Presentation of the outcome space

Beginning with the external horizon in relation to how teachers discerned creativity from the context, it can be seen from the presentation of the four categories that there are expanding levels of inclusion in the classroom environment with regards to situations, occasions, and people. For example, when comparing category 1 (curriculum focused experience) to category 4 (dialogic focused experience), the external horizon moves from a constrained boundary of specific situations and occasions to one that encompassed all situations and occasions provided that a new way of teaching and learning were embraced. Similarly, the narrow perspective held by teachers in category 2 (talent focused experience) that purported only the musically talented were able to demonstrate creativity, was expanded in category 3 (knowledge focused experience) to include people who had the necessary knowledge and expertise. It was further expanded in category 4 where, at a higher level of inclusivity, teachers accepted the notion that everyone had the potential to demonstrate creativity regardless of talent or skill.

When attention is paid to the referential aspect of the categories, the intertwined nature of this component and the external horizon becomes apparent. Once creativity has been delimited from its context, it assumes a meaning. The relatively unsophisticated meaning of creativity as being a topic in a textbook found in category 1, can be contrasted with the increasingly complex meanings found in subsequent categories in which creativity is understood as an essential part of the teaching and learning process and classroom environment. This suggests that in addition to the expanding levels of inclusion found in the external horizon concerning people, situations and occasions, the referential aspect projects a sense of development from peripherally focused meanings to more locally situated and

personal meanings in which creativity becomes an increasingly important and integrated aspect in the teachers' understanding of music education.

Turning to the internal horizon, this structural component shows how creativity was realized in the context of the classroom environment. The internal horizon comprises the parts that constitute the phenomenon, how these parts relate to each other, and how they relate to the referential aspect. Therefore the structure of each experience of creativity varied according to the meaning teachers ascribed to the phenomenon. For example, teachers who understood creativity to be a topic in a textbook acted accordingly by following instructions presented therein, whereas teachers who believed creativity to be a way of learning structured their lessons in a manner that was consonant with this understanding. As with the aforementioned external horizons and referential aspects, there are differences between categories with regard to the internal horizon. Here the focus of creativity moves from strict adherence to textbook instructions (found in category 1) to the actions of participants (teachers and students), found in subsequent categories. The relative solitary and detached endeavour of talented students found in category 2 is replaced by increasing levels of active and collaborative participation in categories 3 and 4. Teachers and students play their parts in acts of creativity in increasingly more complex interactions and flexibility of roles that move from teacher-centred to learner-centred.

Figure 8 presents the outcome space that has emerged from the study representing the qualitatively different ways Taiwanese music teachers experience creativity in the classroom.

Please insert Figure 8 somewhere here

As can be seen in the figure, at the top left corner is category 1. This is an experience of creativity that is at the most external, distant reaches of its conceptualization found in this study. Creativity is barely thematised. At the other extreme lies category 4. In this experience, creativity is local, consonant with the view of the domain, and is learner-centred and inwardly oriented. In this conceptualization, the process of creativity and the interaction between teacher and learner is at its most inclusive, collaborative and personal. While category 1 and 4 were relatively simple to map, the two intermediate categories 2 to

3 were more challenging to plot, in particular how they related to the teacher/learner roles. Although the teacher/learner roles appeared to be fixed and hierarchical in nature, they were also differentiated. For example, in category 2, talented students were allowed considerable leeway to pursue their own creative activities in contrast to their peers, while in category 3 students with sufficient expertise were given comparable freedom. Although similar in many ways, the teachers in category 3 were more likely to allow their students to engage actively and flexibly in learning activities than teachers in category 2, particularly when teachers were teaching creatively (category 3a). Furthermore, the more integrated nature of creativity in the classroom of teachers in category 3 provided a more flexible instructional environment for their students to participate within. Thus category 3, although teacher-centred, is placed further to the right on the outcome space than category 2 in order to illustrate greater flexibility in the relationship between teachers and learners.

Explanation is also required concerning the placement of categories 2 to 3 on the *orientation to creativity* axis. Here category 2 lies above category 3, suggesting a more outward orientation. This is primarily because teachers in category 2 viewed creativity as an individual trait that was detached from the instructional environment and independent from the influence of the teacher. Teachers in category 3 were more inwardly oriented, believing that creativity could be achieved within the classroom not only by their students but by themselves in their own teaching practice. This shows a shift in focus from the external factors that influence creativity which teachers believe lie beyond their control, to the aspects of music learning which can be controlled and contribute to the development of creativity. Finally, turning to the nature of the domain, category 3, despite being predominantly content oriented, is placed further to the right than category 2. This can be explained by the predisposition of teachers in this category to recognize the necessity of making content more meaningful for their students. In this conceptualization of music, pragmatic aspects came to the fore. In particular, students were encouraged to actively participate, and teachers frequently modified the curriculum by introducing material that related to their students' lives. In contrast, the nature of the domain in category 2 was more oriented toward the canon of Western classical music, a conceptualization of music where compositions were held at a distance as aesthetic objects for students to contemplate.

Discussion

Findings showed that how teachers defined creativity was related to how they perceived the nature of music as a school subject. Teachers whose understanding of creativity was product-focused were those who saw music education in terms of content, while those who understood creativity from a process-focused perspective tended to have a more meaning-oriented view of music education. Teacher knowledge and epistemological assumptions about domains and content are said to influence how subject matter is represented in the classroom (Elbaz, 1981; Prawat, 1992), and it is possible that teachers' understandings of creativity become integrated into their epistemological belief systems. As Diakidoy and Kanari assert, 'How one conceptualises creativity in the domain must relate in part to how one conceptualises the nature and processes of the domain' (1999, p. 237). For example, some teachers may be oriented toward the memorisation and recall of facts, while for other teachers the experience of creativity is an essential and integral part of learning about music from an inside perspective (Berkley, 2001). Content-oriented teachers interpret creativity in relation to the formal elements or discourse of music education. Here, the content of music classes is predominantly closed, allowing for the most part only a technical-rational account of creativity (Dogani, 2004). In contrast, teachers who are meaning-oriented allowed children to engage in both music education and creativity in ways that were personally significant, and in which children themselves rather than their teachers have become 'musical gatekeepers' of their learning and creativity (Burnard & Younker, 2002). In this view, music education is less about the transmission of extrinsically derived knowledge and its technical components, than about locally defined and co-created knowledge which is accessible to all and intrinsically meaningful (Reid, 1997).

It might be fruitful to view each understanding of creativity found in this study as being located within and focused on the domain of music either as it appears to the wider community beyond the classroom, or to smaller communities of practitioners found within the classroom (Barrett, 2005). By taking this approach, the domain of music education can be seen not simply as a fixed, monolithic and externally defined body of knowledge, but also as something that is malleable and can be shaped according to local circumstances, values and ideals.

Inevitably, the way teachers conceive of the domain shapes the instructional environment, and ultimately how creativity can be accommodated in the classroom (Park, Lee, Oliver, & Crammond, 2006). In the instructional environment, interactions between teacher and learner result in the assumption of roles adopted by both parties. In this study, roles varied from fixed to flexible, from teacher-centred to learner-centred. Sawyer's (2004) use of performance and improvisation as metaphors and lenses through which to understand and view these roles and interactions is pertinent in this case. At one extreme, teachers can be compared to actors on a stage, solo performers reliant on a script, and playing for a passive audience of observers. At the other the end of the spectrum, teachers are perceived as improvisers, in which they interact with their students in collaborative, unscripted ways, but within the frameworks and structures of the discipline. As Sawyer (2004) notes, scripted teaching can accommodate a wide range of performances in terms of quality and effectiveness, but fundamentally it represents a monologue wherein the focus is on the teacher. Conversely, teaching that is based on structured improvisation involves a shared discourse and is dialogic in nature (Sawyer, 2004). One can perceive similarities in the performance metaphor and the roles adopted by teachers and learners in categories 1 to 3, and in the structured improvisation metaphor and its resonance with category 4. The aspects of monologue and dialogue are also present in the current research and are worthy of further discussion.

Mikhail Bakhtin's (1981) conceptualization of *authoritative discourse* in contrast to *internally persuasive discourse* sheds further light on the nature of roles and interactions described by participating teachers. Bakhtin portrays two opposing views of language, one which is authoritarian and privileged and the other which is personal and shared. The authoritative word is imposed from the outside and from a distance. It is connected with the past and is hierarchical and monologic in nature. In the present study, the discourse of authority pervades the classroom of teachers in categories 1 to 3. The focus is on teachers, not learners. Externally mandated curriculum is delivered by teachers, received by students. The traditions and values of Western classical music are imparted and assimilated. Knowledge is transmitted and mastered. But it is not just the teachers' voice of authority that is heard in the classroom, but also the discourse of authority that pervades the genres and texts of music education that teachers themselves adhere to. As Bakhtin notes, the authoritative

discourse of texts exerts great power. Pre-packaged knowledge of the curriculum devised and mandated by educational authorities demands acceptance and compliance from teachers as well as learners. The hierarchical nature of the Western musical canon is similarly demanding (N. Cook, 2000), as is the conception of formal musical knowledge and conventions that some teachers are committed to follow and transmit.

In contrast to the distanced, hierarchic and authoritative voice, internally persuasive discourse is flexible and invites individuals to respond (Wells, 2007). Internally persuasive discourse is locally derived, personally meaningful, interactive in nature, creative and generative. As Bakhtin remarks:

> The internally persuasive word is half-ours and half-someone else's. Its creativity and productiveness consist precisely in the fact that such a word awakens new and independent words, that it organizes masses of our words from within, and does not remain in an isolated and static condition. (1981, p. 345)

The nature of teacher and learner roles in category 4 reflects the dialogic nature of the internally persuasive voice. Fixed roles were replaced by flexible ones in which teachers participated in dialogical interactions with their students. The focus of the classroom interactions has shifted from teachers to learners, from the metaphorical solo performances to the structured and collaborative improvisations that were previously discussed. No longer is the teacher's role solely oriented to the dissemination of knowledge emanating from the external world, but it is intertwined with the contemporaneity of knowledge born within the classroom. Learners now have active roles in building shared understandings of the world in guided participation and collaboration with their teachers (Rogoff, 1990).

Limitations and Conclusion

This study identified four main categories of description in the way music teachers experienced and understood creativity in the classroom. However, as in other phenomenographic studies, this does not preclude the possibility of other categories of description existing. Data were gathered from a sample of seventeen music teachers from central Taiwan. Nevertheless, there is always the prospect that creativity might be

experienced and understood differently by music teachers from other regions, environments, and contexts. For example, most of the seventeen participants taught in schools located in urban areas in which the student body is predominantly ethnic Chinese and relatively affluent. However, in the remote rural areas of Taiwan inhabited by indigenous communities the aims of arts education are more culturally attuned to local values (Chen & Walsh, 2008), suggesting the possibility of a different way of understanding creativity. The limitation of time constraints and resources meant that participants could not be recruited from further afield. Another potential weakness lies in the small number of male teachers comprising the sample group. Of the seventeen participants, only three were male. Although this is representative of the gender ratio of Taiwanese music teachers, this might also be construed as a limiting factor in the research.

For more than a decade, the promotion of creativity education has been a stated goal of the Taiwan government. Creativity has been prioritized within the rhetoric of the economy and individual empowerment. The Ministry of Education has been keen to emphasize the democratic nature of creativity as a rationale for its inclusion in the classroom. Yet despite this, the study reported here provides an indication that not all teachers share this view. Further, there exists a discrepancy in how music teachers have incorporated creativity into their classrooms and the extent to which creativity is an integral or even relevant aspect of teaching and learning music.

For teachers in this study, the divide between viewing creativity favourably or unfavourably seems to be in accordance with their pedagogical practices. In Chinese societies, pedagogical practices are traditionally based on the premise of students acquiring knowledge, delivering expected answers, and behaving with obedience and discipline (K.-M. Cheng, 2011; Chien & Hui, 2010). Such practices leave little scope for the introduction of creativity, yet there are those who believe that traditional orthodoxies can be challenged through the adoption of creative pedagogies in which the dimensions of teaching for creativity, teaching creatively, and creative learning are prioritised (Cheung, 2016; Lin, 2014). Although aspects of traditional teaching and learning still prevail in East Asian classrooms, an increasing number of studies point to a change in practice. There have been reports of conceptual change from traditional to the new practices in Korea (Park, et al.,

2006), and of diverse views of creative teaching practices emerging from research in Hong Kong (Huang & Lee, 2015).

The abovementioned examples point to teachers' increasing awareness of introducing learning that is relevant to their students. Learning that is relevant is that which is meaningful to the needs and interests of the individual student and the group (Jeffrey, 2006). Teaching that resonates with students' lifeworlds, their culture and their interests, in ways that make learning intrinsically motivating will, in turn, lead to control, ownership and ultimately creativity and innovation (Woods, 2002). In Woods' conceptualization of the characteristics of creativity, the attribute of relevance is discussed only in relation to learning. Perhaps it is also necessary to ask what relevance creativity has for teachers and students as part of the process of learning, for if there is none, creativity is likely to remain the 'dessert' rather than the 'main course' (Huang & Lee, 2015).

The intention of this study was to provide a picture of how creativity is experienced and understood in the music classroom. We suggest that the findings of this study are useful for music teacher educators and music teachers themselves. Firstly, for music teacher educators, findings from the study will help clarify how creativity is understood in the classroom environment. Creativity is not merely an abstract concept fixed in space and time but is something whose phenomenological structure changes and holds different meanings for teachers according to circumstances and context. Secondly, the findings will enable music teacher educators to identify not only the challenges that face music teachers in fostering musical creativity in the classroom environment but also the possibilities that exist from promoting a more expanded and integrated view of music education and creativity. In Taiwan, various training programs and initiatives have been made available to support pre-service and in-service teachers in developing their own and their students' creativity (Wu & Albanese, 2013), yet despite this, traditional approaches to teaching and learning still persist. The prevalence of hierarchical classroom structures, a quantitative view of knowledge acquisition, and an emphasis on exams and tests seem inimical to creativity. Conversely, creativity thrives in classrooms where constructivist approaches to learning are present, and where the distinction between learning and creativity is barely distinguishable

(Craft, 2005). Until such a way is found that the goals of creativity and learning overlap, it seems likely that the development of creativity will remain weakened (Beghetto & Kaufman, 2009). It is therefore essential that music teacher educators in Taiwan re-evaluate the goals of music education and how it is delivered if music education and creativity are to co-exist. In this instance, it would be useful for music teacher educators to identify and promote types of learning that enable or prevent creative work (Feldman, 2008).

For music teachers, findings from the study will be useful for reflection on their professional practice. Most of the interventions and professional development programs designed to assist teachers in the development of creativity in their classrooms have focused on the practical aspects of how to stimulate creativity rather than what teachers think about creativity (Niu, 2006). Teachers' thinking about creativity relate to their beliefs about teaching, learning, and knowledge (Diakidoy & Kanari, 1999), and it would seem reasonable to expect teachers to be made aware of the range of beliefs they hold in these areas. Perceptual change can be accomplished when the right intervention programs are instigated and when teachers are actively involved in exploring and interrogating their underlying beliefs about creativity and learning (Park, et al., 2006).

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Appendix A

Participant profiles

Participant	Gender	Age	Musical Background	Education	Teaching Experience	School Level
Pilot study 1	F	30-39	Violin	BEd (Music) MA (perf)	15 years	Elementary
Pilot study 2	F	50-59	Violin	BEd (Music)	11 years	Elementary
Pilot study 3	F	30-39	Piano	BMus Doctor (perf)	9 years	Elementary
T1	M	50-59	Cello	BMus	15 years	Junior High
T2	F	30-39	French Horn	BEd (Music)	13 years	Elementary
T3	F	30-39	Flute	BEd (Music) MA (Art)	7 years	Elementary
T4	F	30-39	Piano/Cello	BEd (Music) MA	17 years	Senior High
T5	F	40-49	Composition	BMus MMus (USA)	18 years	Senior High
T6	F	20-29	Erhu	BEd (Music)	5 years	Elementary
T7	F	20-29	Viola	BEd (Music)	2 years	Elementary
T8	F	30-39	Clarinet	BMus MMus	17 years	Junior High
T9	F	30-39	Bassoon	BEd MEd	6 years	Junior High
T10	F	40-49	Trombone Piano	BMus MMus perf	11 years	Senior High
T11	F	40-49	Violin	BEd	20 years	Junior High
T12	F	40-49	Piano	BMus MMus	18 years	Junior High
T13	F	40-49	Cello	BMus perf (Argentina)	20 years	Junior / Senior High
T14	M	30-39	Piano Chinese flute	BEd (Music) MA China	15 years	Senior High

			Composition	PhD China		
T15	M	30-39	Voice	BEd (Music)	15 years	Elementary
T16	F	40-49	Piano Vocal	BMus MEd (music)	21 years	Junior High Senior High
T17	F	50-59	Piano Violin	BMus MEd	20 years	Junior High Senior High

Appendix B

Interview guide

1. Do you think that music is creative?
    a. Why?
        i. Why not?
    b. In what way?
    c. What is creative about it?

2. What meaning does creativity in music education have for you?
    a. Why?
        i. Why not?

3. Give me an example of a recent music lesson which involved musical creativity.
    a. In this example, what did the children do that was creative?
    b. Why was this creative?
    c. Is there another way children might be creative in music?

4. What kind of assessment practices/methods do you use in your music classes?

5. What challenges might you face if you were to grade your students for creativity?

6. Describe an occasion when you assessed your students' creativity
    a. How did you go about that?
    b. Why did you do it that way?
    c. What did you gain or hope to gain from it?
        i. Why not? (*ask if the participant cannot describe an occasion*)

7. Is it important to teach for creativity in music?
    a. Why?
        i. Why not?

8. Are there any factors that may constrain teaching for creativity in the music classroom?
    a. What are they?

9. Give me an example of the strategies you have used to facilitate creative learning
    a. How did you go about that?
    b. Why did you do it that way?
    c. What did you gain or hope to gain from it
        i. Why not?

10. Before we finish, is there anything that you would like to add that you haven't already mentioned?

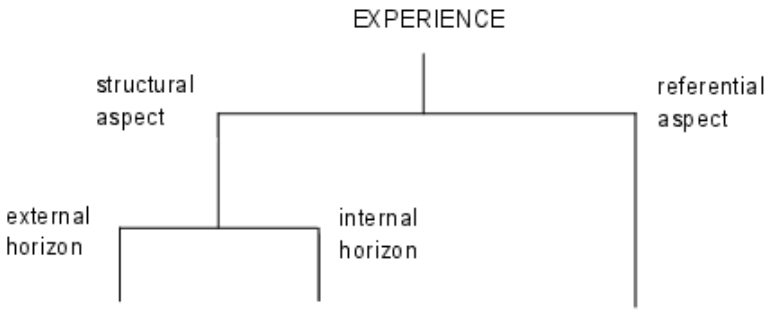

Figure 1: The unit of a science of experience, a way of experiencing something (Marton & Booth, 1997)

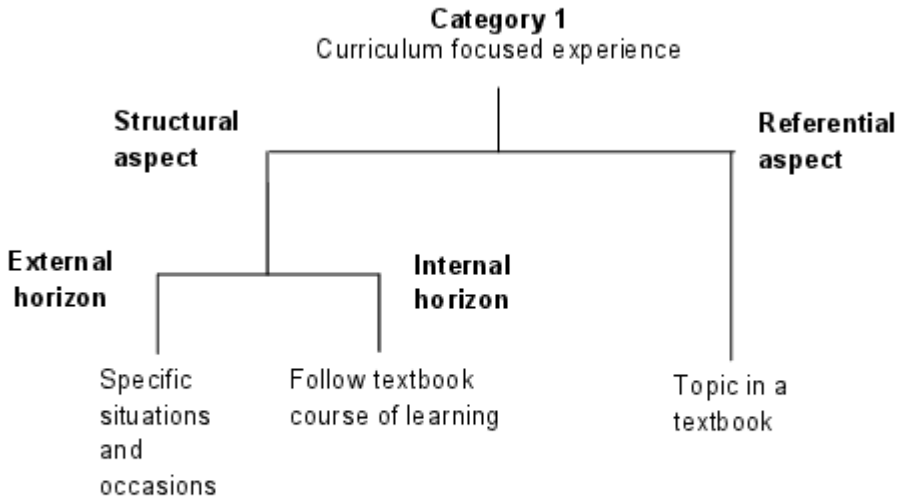

Figure 2: Curriculum focused experience: analytical framework

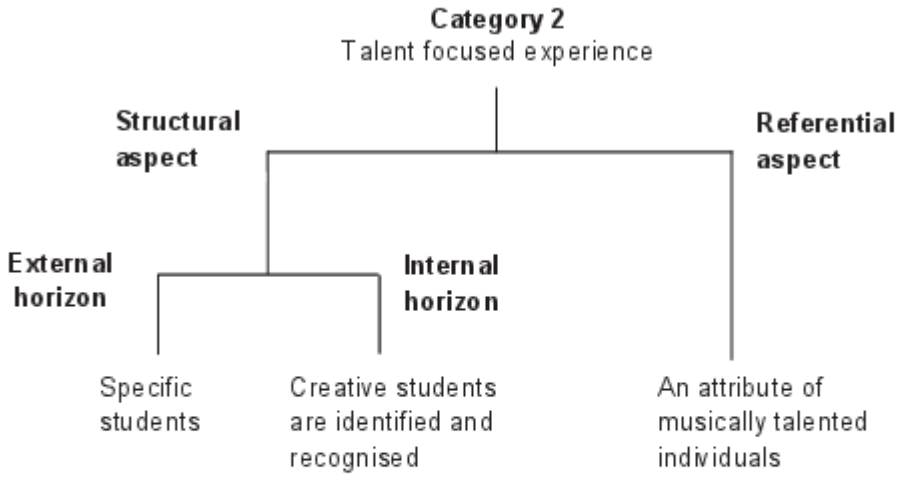

Figure 3: Talent focused experience: analytical framework

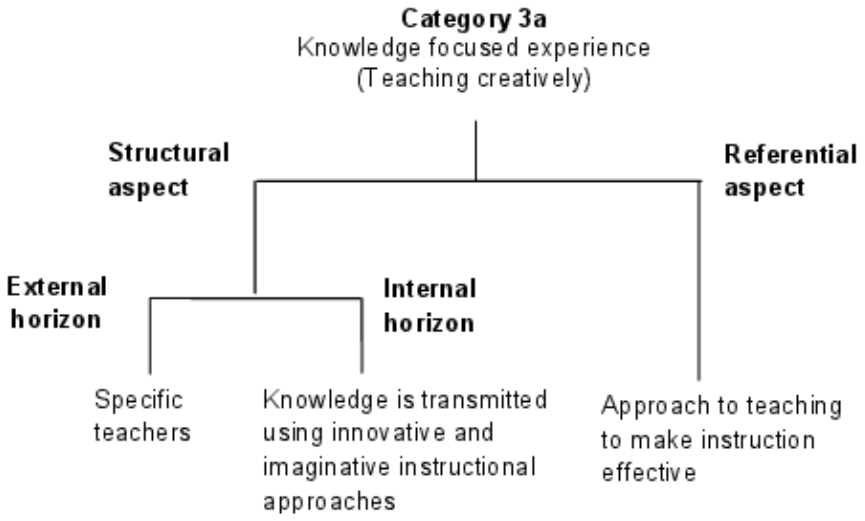

Figure 4: Knowledge focused experience (teaching creatively): analytical

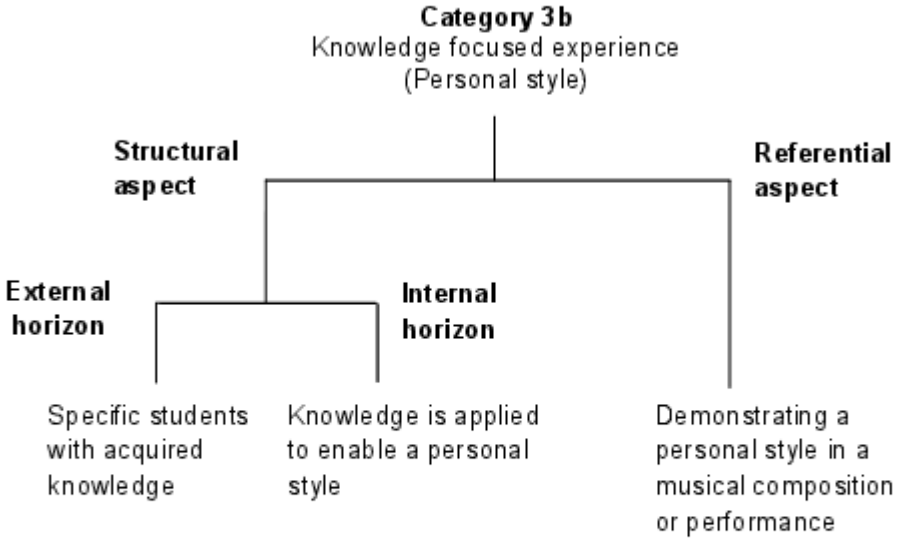

Figure 5: Knowledge focused experience (personal style): analytical framework

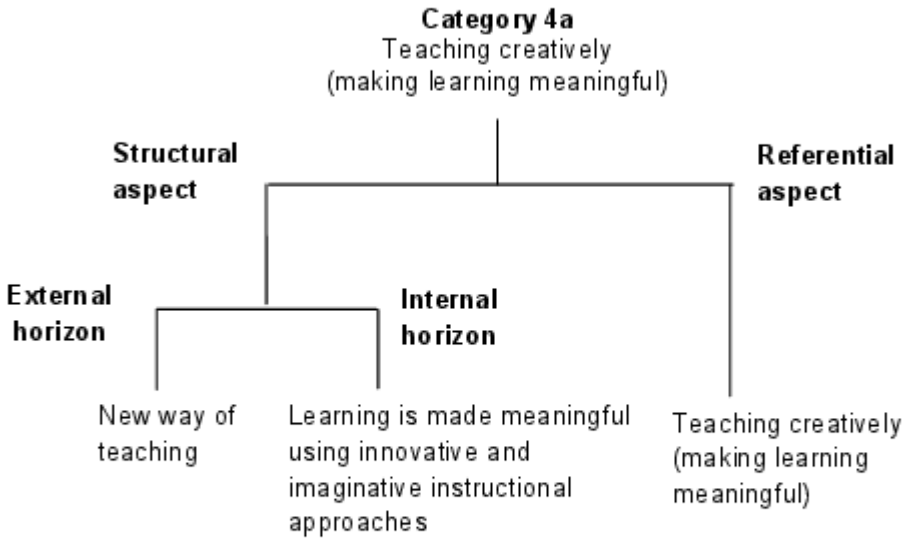

Figure 6: Dialogic focused experience (teaching creatively): analytical framework

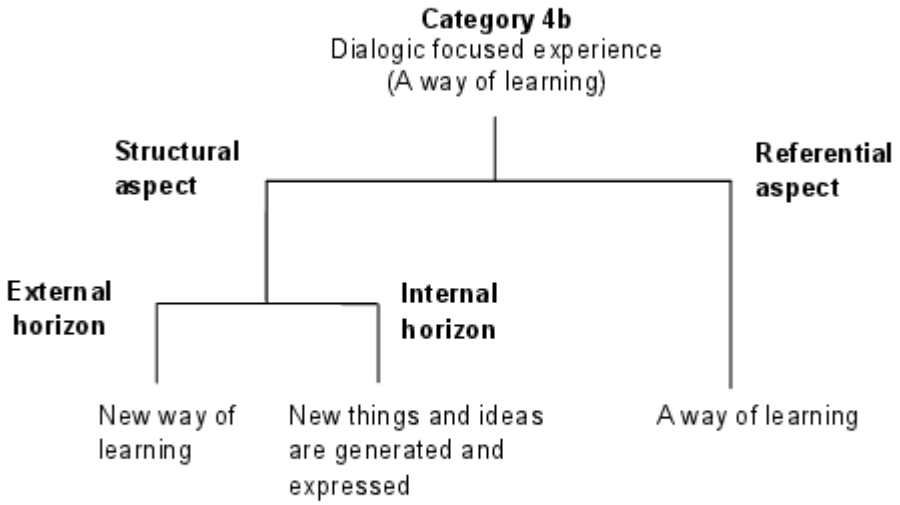

Figure 7: Dialogic focused experience (a way of learning): analytical framework

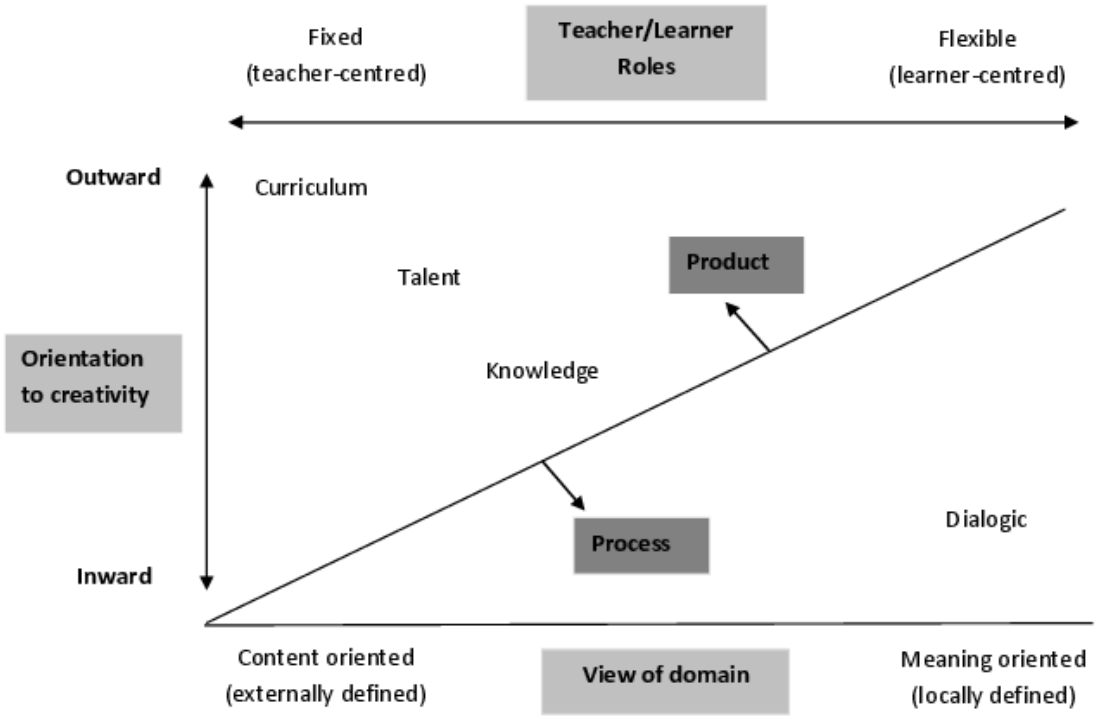

Figure 8: A framework for understanding the qualitatively different ways Taiwanese music teachers' experience creativity in the music classroom (adapted from C.-C. Tsai, 2004)